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AMERICAN ART NEWS.

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Copies of the "American Art News" are now on sale at Brentano's, No. 9 Union Square, this city, and at Brentano's, Avenue de l'Opera, Paris.

Catalogues of all important sales which take place in New York and elsewhere in the United States will, when the margin of time for mail transmission to Europe permits, be found before said sales, with our Business Agent in Europe, M. Felix Neuville, No. 49 Avenue de l'Opera, Paris, where they can be consulted. M. Neuville will have said catalogues for examination after said sales and also results of same. Orders to purchase at said sales can be handed M. Neuville and same will be cabled to New York, and will be executed here. Apply to him for conditions.

The office of the "American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates, to catalogue collections and galleries, print catalogues and circulars, and to supply art information of any kind.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

The phenomenal duration of the active art season, which as a rule closes at the latest by May 1, is evidenced by the news that the past five weeks has brought, and which crowds our columns in this first monthly issue of the summer. The news of the many closing exhibitions and commencements of the art schools, detailed elsewhere, has been supplemented by that of exhibitions in Worcester, Mass., Rochester, N.Y., Richmond, Ind., Cincinnati, O., and Poland Springs, Me., and stories from Europe of the purchase of the noted Kann collection in Paris by Duveen Brothers, and of important art auctions. Altogether, the month of May and the first fortnight of June have been lively and interesting ones in the American art world, and the presentation of this news justifies our conviction of the necessity of an art newspaper's appearance during the so-called dull season.

The best reply to the labored and lengthy attempt to justify himself for having used his position as director of the Albright Gallery of Buffalo to obtain an unfair advantage over the regular dealers of the country, made by Mr. Charles M. Kurtz, in his last Academy Notes, is the fact that the German pictures he imported under bond "for exhibition purposes only," but in reality for sale, and which are now on view in a downstairs room of the Corcoran Gallery at Washington, are not offered for sale there, nor will they be so offered there or elsewhere.

Those of our readers and patrons who are contemplating trips abroad this summer are advised to consult our advertising columns, where they will find the cards, with addresses of the best known and most reliable art houses and galleries in Europe. We guarantee

these houses and firms and cannot too strongly urge the wisdom of purchasing pictures or art objects only through such reliable and well-known establishments. The following of this advice may prevent the acquirement of fraudulent pictures and art objects, which are temptingly offered to American collectors and buyers in larger quantity every year, and which are manufactured with such skill as to be apt to deceive even experts. For the convenience of our readers our Continental Agent, M. Felix Neuville, 49 Avenue de l'Opera, Paris, may be consulted for art information of any kind, and our English correspondent, Mr. Frank Rutter, 4 Warrington Crescent, London, will cheerfully furnish information on art matters in England.

In order to avoid the complaints we received last year from many of our subscribers who failed to receive their copies of the Art News regularly when in Europe, we have arranged to have the journal on file in all the principal reading rooms frequented by Americans abroad. It can also be obtained at Brentano's, Avenue de l'Opera, in Paris, and the complete file can also be found with our business agent in Paris, Mr. Felix Neuville, 49 Avenue de l'Opera, to whom our readers and friends may apply for any art information desired.

We give below a list of the places where the Art News can be found abroad, and we are further negotiating to the end that the journal will soon be obtainable in all the larger Continental and English cities:

PARIS.
Brooklyn Daily Eagle 53 rue Cambon
Morgan, Harjes & Co. 31 Boul. Haussmann
American Express Co. 11 rue Scribe
Crédit Lyonnais 21 Boul. des Italiens
Comptoir National d'Escompte 2 Place de l'Opera
American Art Association, 74 rue Notre-Dame-des-Champs
Munroe et Cie. Rue Scribe
Chicago Daily News Place de l'Opera
Thomas Cook & Son Place de l'Opera
Students' Hotel 93 Boul. St. Michel

LONDON.
W. E. Spiers 36 Maiden Lane
BRUSSELS.
Credit Lyonnais 84 Rue Royale

METROPOLITAN MUSEUM.

Among the acquisitions announced in the June bulletin of the Metropolitan Museum is a large part of the Georges Hoentschel collection of objects of decorative art formed in Paris and presented to the Museum by Mr. Pierpont Morgan. This collection is particularly rich in Gothic and eighteenth century art objects. Many of the pieces are from the royal chateaux of France, and some date from the French Revolution, when the chateaux were pillaged of their treasures. The Gothic section is illustrative of the decorative art of that period, and contains many panels and examples of ecclesiastical work.

The collection was purchased by Mr. Morgan in the spring of 1906. Soon afterward he presented to the Museum all the eighteenth century section, and announced that he would deposit the Gothic section in the Museum as a loan for an indefinite period.

It has been determined to install the gifts in a part of the building especially constructed for it. Plans have been prepared for this addition, which will be on the north side of the building, to the rear of the new extension on Fifth Avenue.

Among the new paintings is the picture of "The Charpentier Family," by

Renoir, already mentioned and first reproduced in the Art News of April 27, a painting of the Rocky Mountains, by Bierstadt, "The Red Barn," by J. Francis Murphy, and "Fleur de Lys," by Robert Reid. An interesting piece of sculpture is a replica of Rodin's "Bronze Age," or "Primitive Man," presented to the Museum by Mrs. J. W. Simpson.

The Imperial Museum at Uyeno Park, Tokio, has sent to the Museum, as an exchange, an important collection of primitive Japanese arms and armor.

Sir Caspar Purdon Clarke sailed on the Adriatic May 22 to spend eight weeks on the Continent before returning to New York in July. While Sir Purdon is abroad, his place is taken by Edward Robinson, the assistant director.

Prof. Arthur Fairbanks, of Ann Arbor, Mich., has accepted the Directorship of the Boston Museum. Prof. Fairbanks is 43 years old, was graduated from Dartmouth in 1886, and for the last few years he has been Professor of Greek at the University of Michigan.

Following the re-election for the twenty-fifth consecutive time of Mr. Charles L. Hutchinson as president of the Art Institute of Chicago, arrangements were made to recognize his long service in behalf of the enterprise, and the gallery of old masters, which contains the institute's chief claim for recognition as an art centre, is to be christened "The Charles L. Hutchinson Gallery of Old Masters."

H. C. Frick has denied absolutely a widely published story from Pittsburgh that he was to erect, just across from the Carnegie Institute there, a building to be known as the Pittsburgh Academy of Fine Arts, at a cost of \$5,000,000.

ART OVERVALUATION STOPPED.

The New York customs authorities have determined to stop the long continued practice of fraud upon buyers of foreign paintings and other works of art. The plan has been to invoice pictures and other art objects at prices many times their intrinsic value, to pay the ad valorem duties, and then to exhibit to prospective purchasers a copy of the official invoice as proof of the price paid. This plan in many instances brought intending buyers at the Appraiser's Stores while the art objects were undergoing the usual examination and appraisal.

The authorities think that a large and lucrative traffic has been conducted in "fake" pictures and other works of art, because of the high values attached to the importations and the apparent eagerness of the importer to authenticate his entries in the presence of the customs officers. A painting invoiced at \$50,000 and consigned to a woman was recently received at the Appraiser's Stores. The picture was said to have been shipped either from London or Paris. In the ordinary course it was turned over to Examiner Hecht, who after inspection of the canvas, was surprised at the valuation which he placed at \$500. Before Mr. Hecht made his report, the woman importer of the painting applied to the Appraiser for permission to bring some of her friends to see the picture. Curiosity was aroused, and enough evidence was gathered to warrant the belief that the exhibition of the work was merely a

device to substantiate a fictitious value.

Under the customs regulations the Federal authorities have no power to punish overvaluation, although drastic action is taken in instances where undervaluation is detected.

OBITUARY.

Paul Nimmo Moran, a son of Thomas Moran, died in Los Angeles, Cal., May 26 last. He was both a landscape and a figure painter. He studied in Paris and was just winning a reputation here, exhibiting in the Academy and Water Color Exhibitions, when about nine years ago he left New York for the West. At that time he was a well-known member of the Salmagundi Club.

After a lingering illness, Alexandre Casarin, painter and sculptor, died in New York May 26, aged 55. The dead artist had an adventurous career, and was as well known in Paris, Madrid and Mexico as in New York.

George W. Liniger, art collector and Egyptologist, died at his home, Omaha, Neb., June 9, aged 73. Mr. Liniger's collection of the old masters is claimed to be one of the most valuable and important in the United States.

CORRESPONDENCE.

Editor American Art News.

Dear Sir: In running through some ancient archives in Paris I noted the fact that in 1793 France purchased from the United States a large quantity of wheat for which it was unable to pay. Gold being impossible, and the paper offered not satisfactory, the matter was adjusted by a part payment in certain "Livrasions de Moniteur," the balance in tapestries from the manufactories at Beauvais. I would like to learn the correctness of this account and also, if true, the location of the tapestries. The product of the Beauvais manufactories was greatly prized in the eighteenth century and much sought after in foreign countries.

FRED HOVEY ALLEN.

New York, June 10, 1907.

Editor American Art News.

Dear Sir: I was glad to read in a recent issue of your paper of the exhibition of paintings by George Elmer Browne at the Knoedler Galleries, and while I had not up to that time seen any of his work, yet I had heard it favorably spoken of during the past few years, and the high praise which you accorded it in the article referred to greatly increased my desire to see it. I did not see his exhibition at the Knoedler Galleries, yet had the pleasure a few weeks later while on my way to New York of seeing it at the Reinhardt Galleries in Chicago and a little later in the Reinhardt Galleries, Milwaukee. From your favorable comments and that of others concerning his work I had expected that it was not of the ordinary kind, yet it exceeded my own expectations.

You may be interested to learn that I purchased the canvas entitled "After the Rain," and I believe that such work as contained in this picture entitles Browne to be placed in the front rank of our American painters, and that as a painter of skies he has no superior among living artists, at least among those whose work I have seen; in fact, his sky painting in "After the Rain" compares very favorably with the work of the peerless Weissenbruch, of whose work I have two examples in my collection. In an article upon the recent exhibition of Mr. Browne the following tribute was paid to the canvas I purchased: "After the Rain" is another grateful bit of Brittany—only two old hooded wagons wending home after a storm, with the blue sky revealed between the breaking clouds—but the atmosphere breathes of rain-swept fields, and something poetic speaks from the simple scene."

Hoping that your valuable paper will continue, as it has in the past, to call the attention of collectors (doubtless many of whom are like myself your subscribers) to the meritorious work of artists, especially American artists, and wishing your paper the continued success to which it is entitled, I remain,

Sincerely yours,

SAM'L O. BUCKNER.

Milwaukee, Wis., June 5, 1907.